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THE ILLUSTRATIONS OF THE QUARTER.

BY PERRITON MAXWELL.

IN the infant days of art, the supreme endeavor of genius was for a reduction of all creative ideas to a common standard of simplicity and clearness. The procedure of the modern artist is upon a vastly different plan ; he works up from the concrete human fact to a philosophic generalization. His tastes and predilections do not often permit him to shape old truths under any absolutely novel guise, nor yet do they lead him to strive for an adequate presentation of modern ideas in the fine habiliments of old-time thoroughness. Indeed, novelty of thought and expression in art are at the moment a very meagre quantity, and virgin ideas in any garb are decidedly unplentiful. The lack of ideafulness in the domain of æsthetic production is most apparent to-day in that section given over to the monochromatist. There are excuses to be offered in defence of this intellectual depression, and some of these are truly tenable. It is worthy of remembrance, however, that the man of high determination, wedded to talent and enamoured of his work—whether he be an artist or an acrobat—will find effective means for crushing unkind circumstances when they impede his professional flight and threaten the destruction of his truer self.

From the men entrusted with the picturing of our magazine pages we have a right to expect some freshness of thought and widely dissimilar styles of execution, just as we have a right to look for newness of idea and unconventionality of treatment in the letter-press. But one cannot enumerate more than half a score of



Drawn by S. W. Van Schaick.

From Life.

"SHE, HER MOTHER, AND MYSELF."

illustrators who are so thoroughly individual and pronounced in their style of drawing that their unsigned work could be readily identified with the artist. The greater number of artists in black and white, whose productions are on frequent exhibition in the periodicals, are little more than reflected Abbeyes, Smedleys, Reinharts, Wenzells, and Gibsons. Whether imitation be conscious or not, the stamp of it remains for every discriminating person to ponder. We of this country, above all letter-loving peoples, have come to regard the illustrated periodical as the fountain-head of



Drawn by C. D. Gibson.

From Life.

"THE AMERICAN COMEDY."



Drawn by C. M. Relyea. From Life.

"DISCUSSING THEIR LOVE AFFAIRS."

popular art, and it is pleasant to reflect that the esteem in which we hold the illustrator's craft has sprung from no unfounded cause. Great strides toward the goal of success have been taken by our monochromatic artists in the past, but the step of progress in illustrative picturement, it must be candidly confessed, is just now sluggish and unhopeful.

In a cursory survey of the more prominent periodicals put out of press during the months of March, April, and May, the impression is received that the clever illustrator possesses a power fully as great as that of his fellow toiler of the pen. To be sure, there are those in art, as in most other professions, to whom high principles are denied, but the capable illustrator's brush and quill are called into requisition for the elucidation of every phase of past and present life, and he becomes in turn philanthropist, adventurer, scientist, and moralizer, while he shares with the investigating author the pure delight of dissecting and depicting nat-

ural things in land, sky and sea, and anon plunges into the world of occultism and speculation and soars with the poet into realms of fantasy and imagination. In the issues of *The Century*, Harper's, Scribner's, and *The Cosmopolitan* for the quarter just passed, the note of novelty is not dominant, though the artists who have contributed to our pleasure in these magazines are among the foremost in their difficult vocation.

Very much in favor with the makers of *The Century* is A. Castaigne, an artist of varied ability, with a ready comprehension of pictorial essentials. His drawings have a substantial painter-like quality which gives to them a certain rugged charm, but which forebodes a heaviness of hand in hurried work. This illustrator's pictures in the March and April numbers of *The Century* are as forceful as his views of the World's Fair buildings in the May number are tender and delicate in treatment. In the latter drawings Mr. Castaigne displays both fulness of fancy and skilfulness of stroke. In his own quaint manner George Wharton Edwards gives in the March *Century* some pleasing glimpses of old colonial characters and surroundings. Mr. Edwards' pen-work has a strong suggestiveness of color in it, and his method is dainty but certain. It is not very often that Gilbert Gaul is seen in the guise of an illustrator, but when he does appear in the magazines it is with something new to say, and an original way of saying it. Mr. Gaul in all his efforts

is conscientious, easeful and satisfying. Like bits of old Venetian lace-work are the delicately executed pen-drawings of Joseph Pennell. His renditions of church interiors in the March *Century* are models of artistic architectural drawing. Irving R. Wiles has an honest, simple touch, albeit there is snap-piness and color in his work. One cannot question the truth of the story he has to tell in plain black and white, and the vein of robust sentiment ever apparent adds greatly to the value of his brush and line narratives. Alfred Brennan, eccentric to a degree, avowedly indifferent in the composition of his drawings, and abandoned in his style, is none the less an artist of exquisite feeling. The gifted Gibson, whose society types are far more



Drawn by Jean Paul Laurens.

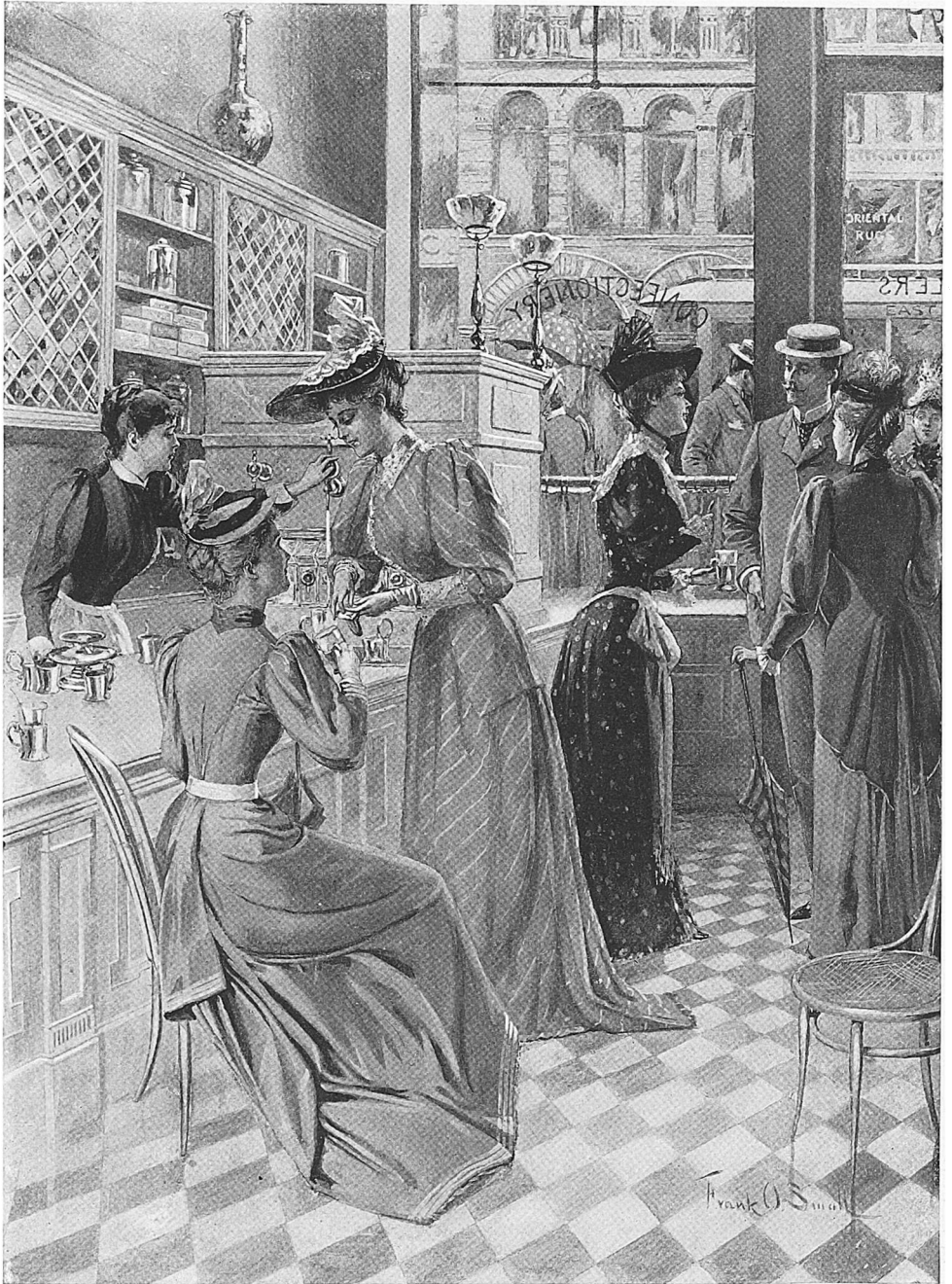
From The Cosmopolitan.

"VENGEANCE."

*Drawn by C. R. Grant.**From The New York Ledger.**"IT IS FROM HARTLEY BELGRAVE."*

interesting viewed through this artist's fascinating technique than when encountered in the stuffy drawing-rooms or gaudy *salons* of the *élite*, is as delightful as ever in the three numbers of *The Century* under consideration. Though there is a strong family resemblance in all of Gibson's men and women, they are very much alive and very picturesque—and what more would you have? The freely engraved portrait of "My Sister Lydia," by Henry Wolf, after the painting from Edmund C. Tarbell's brush; the rather cumbersome plates from paintings by Harry W. Ranger, illustrating his own paper on Holland life and scenery; the wild seascape by George Inness which forms the April frontispiece, and some sketches of varying excellence by Harry Fenn, Henry Sandham, Francis Day, E. W. Kemble, and H. S. Watson, capture one's attention in the most recent issues of *The Century*.

Turning the leaves of Harper's Magazine for March, the drawings of W. T. Smedley, breezily made and full of "go," first meet the eye and tickle the fancy. Smedley obtains a maximum effect with a minimum expenditure of effort, and his technique is as graceful and as forceful as a playing tiger. Then, too, he is perfectly natural and makes one feel that it is the simplest thing in the world to draw as he does. Take the young man in the flannel suit and a straw hat who is exchanging witticisms with the vivacious girl whose pretty figure and broad smile help out the interest in the drawing in the March Harper's. That picture was put together with the utmost facility, not a stroke too much, not a line too little, and yet the characters are true and living. Many of Smedley's drawings are impres-



Drawn by Frank O. Small.

From Life.

"SWEETMEATS AND SMILES."

sionistic to the point of Monetism, which is all very well on canvas, but quite out of keeping with the closely scrutinized pages of a magazine. Several of Smedley's delineations of character and scenery are quite disappointing for this reason, and when a master falters, what shall become of his followers! Among the strongest and most ideaful monochrome pictures of the quarter are those from the hand of Albert E. Sterner. His work is sympathetic, and his pictures illustrate the text which they accompany rather than form a pretty appendix to the letter-press, as do too many illustrations of the fled three months. The women in Margaret Deland's rare story of "The Face on the Wall," as very humanly depicted by Mr. Sterner, are genuine persons and true types truthfully put in form. The same artist's full-page drawing is a virile bit of pictorial pathos.

In his usual unpretentious fashion Charles Graham presents some architectural views of no great artistic interest, and the work of H. D. Nichols is seen in the same number in several very felicitous pen drawings of interiors, done with great grace and accuracy. As should be expected, the interpretations by Howard Pyle of W. D. Howells' "Monochromes" in verse are weird, fantastic, and, above all, original. Pyle is as refreshingly new as the most exacting critic could wish to have him. Frederick Remington, dashing and vigorous, and T. de Thulstrup,



Drawn by S. D. Eckhart

From Puck.

"HOUSEHOLD ECONOMIES"



Drawn by August Franzen.

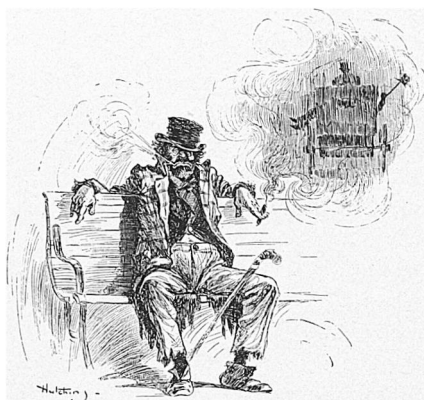
From Godey's Magazine.

"A REFUSAL TO KID."

many-sided and finished, are represented with their customary environment of lively reading. A sharp contrast is drawn, in observing eyes, between the stiff and wiry figures of George Du Maurier, and the light, swinging "comics" of A. B. Frost. The illustrations which brighten the description of the city of Brooklyn in the April Harper's give excel-



Drawn by C. W. Hudson.
From Life.
"AHEAD OF THE STYLE."



Drawn by F. M. Hutchins.
From Puck.
"REVERY."



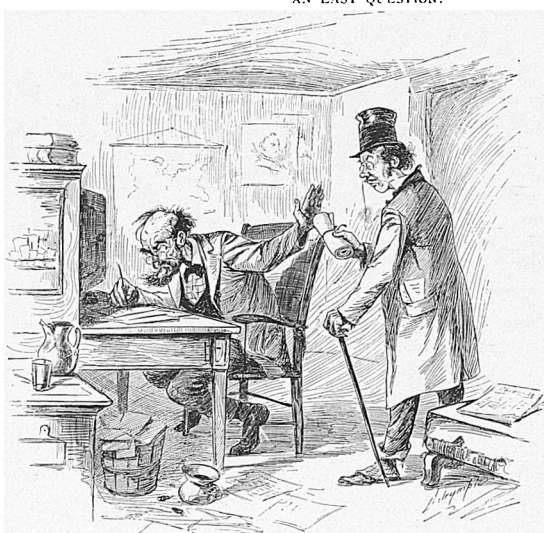
Drawn by F. M. Howarth.
From Puck.
"EN ROUTE FOR CHURCH."



Drawn by W. A. Rogers.
From Puck.
"AN EASY QUESTION."



Drawn by Frank P. Bellew.
From Life.
"PAINSTAKING."



Drawn by L. Dabrymple.
From Puck.
"HITTING HIM BACK"

lent opportunity for Victor Perard, Frank Du Mond, Harry Fenn, Louis Loeb, Charles Broughton, C. T. Chapman, Clifford Carleton, Jessie Shepherd, Guy Rose and Childe Hassam to display their varied talents. The two last-named artists are unfamiliar as illustrators—the first because he is a newcomer in magazine-dom (and let it be noted, a talented one), and the latter because he is too much occupied as a painter, pure and simple, to find much leisure for work in black and white. An impressionist to the finger-tips, Mr. Hassam, like Mr. Smedley, fails to see the inappropriateness of placing merely suggestive masses of light and shade—largely made and detailless drawings—in the small compass of a magazine page. The sweetly simple sea-sprite symbolizing Spring which Rosina Emmett Sherwood has prettily drawn in visual elucidation of James Russell Lowell's posthumous poem, smacks of a vigorous idealism, and is sufficiently ethereal in its treatment to calm our apprehensions as to the young goddess' buoyancy. Hers is a fearless tread, and the breaking brine at her feet is quite unheeded, and no less so are the gathering storm clouds on the far horizon. The conception is a dainty one. Almost too sleek to be pleasing are the stout Dutch folk of Howard Pyle's limning in the May Harper's. The illustrations to his own story in the April issue are far and away more engaging. More interesting than clever are the sketches of Lydia Field Emmet and E. H. Blashfield among the drawings anent the Columbian Exposition decorations. Sterner in his brightest



*Drawn by Frank O. Small.
From The Ladies' Home Journal.
"SUMMER."*



Drawn by August Franzen.

From Godey's Magazine.

"YOU DON'T KNOW, FATHER DEAR."

mood; Reinhart in an entirely new class of subjects for him—Trappists monks and their ways of life in Canada; F. S. Church, odd as only he can be when he chooses; and Abbey—unrepresented in several late issues—Abbey the genius of illustration, whose delicate fancy and masterful touch are displayed in all their strength—all of these capable men are

prominent in the May number of Harper's. Were Abbey's fine drawings to "Love's Labor Lost" the sole pictorial attraction in this issue of Harper's Magazine, it would hold its own among contemporary periodicals of the same month, for Abbey's pictures are so near perfection in the reality of the characters portrayed, their costuming and accessories—so much apart in their in-

terest, and so far finished without finical bewilderment—that they are each a novelty bearing the impress of an old familiar hand; a hand that grows in cunning.

A frontispiece engraved directly from nature, on wood, by W. B. Closson, showing a clump of beeches in the snow, is the not very attractive opening of the March issue of Scribner's Magazine. Otto H. Bacher, Irving R. Wiles, and Victor Perard have each dealt artistically with unpromising material in the article on "The Jaffa and Jerusalem Railway." The most generally pleasing and artistic feature of the March number is A. F. Jaccaci's article and drawings touching "A Saharan Caravan." Mr. Jaccaci handles his illustrator's pen with a brisk movement and infuses a great deal of vivacity in his pictures with but little apparent labor. The true artist is denoted in the vivid word pictures of his article, no less than in their linear accompaniment. A drawing by Robert Reid with a touch of the honestly sentimental in it, and a page reproduction of a study of cedars by the late Christopher P. Cranch, poet and painter, are of interest. The latter is especially so because it is the last drawing made by Mr. Cranch, and the engraving of



Drawn by Albert D. Blashfield.

From Life.

"A QUESTION OF ENGAGEMENT."

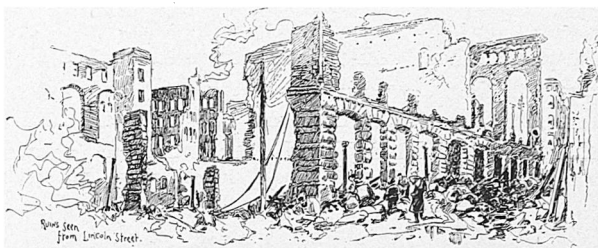


Drawn by Albert D. Blashfield.

From Brooklyn Life.

"PERFECTLY HAPPY."

the picture was, as far as is known, the last finished work of Frederick Juengling, in whose recent death this country was deprived of one of its foremost wood engravers. Other illustrations of the March Scribner's are by Perard, Chapman, and Shirlaw. There is a feeling of confusion and heaviness in Walter Shirlaw's drawings, and they are not at all what one might reasonably expect from so skilful a painter. That facile workman and graceful illustrator, Albert B. Wenzell, is responsible for the airy, Frenchy frontispiece to the April Scribner's. The first of Robert Blum's papers on "An Artist in Japan" is in this number, and its complement of studies and sketches have rare value and variety. Nothing of artistic import has escaped the keen vision of Mr.



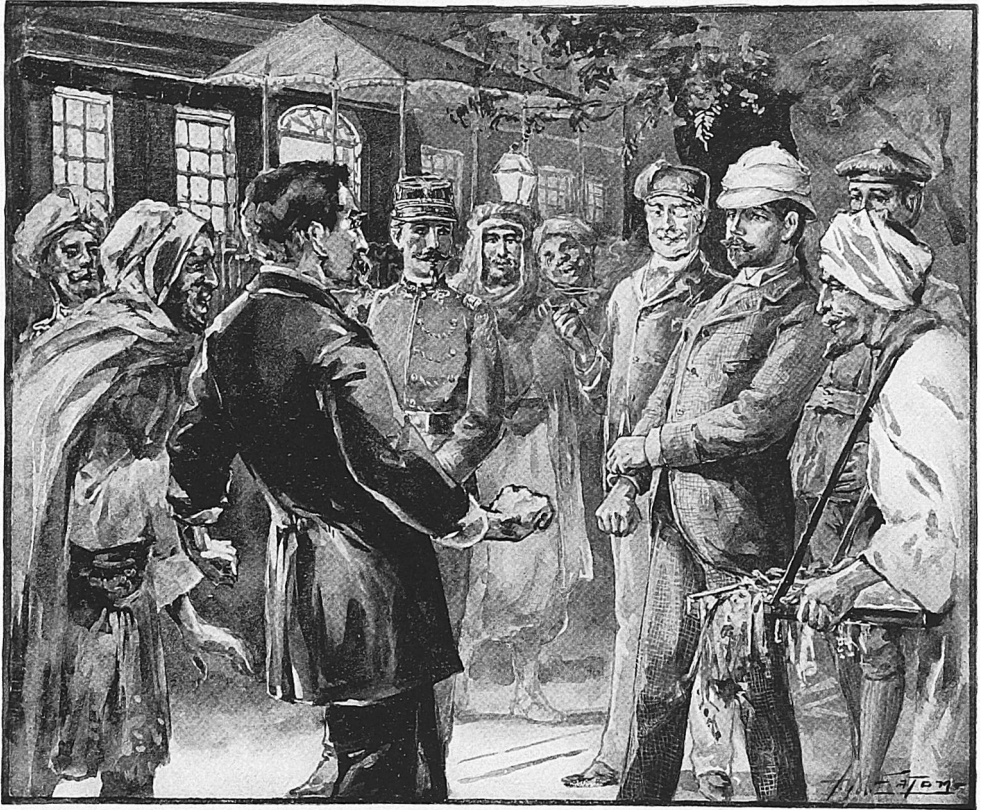
Drawn by E. J. Meeker.

From Frank Leslie's Weekly.

"FIRE SCENES."

Blum in his search for Oriental picturesqueness. The great charm of his drawings is in their sunniness, their joyousness and gayety. He has rested his pens and brushes during the dull days, and what he has brought home to us is touched with brightness and pictured with even more than his wonted deftness.

The threefold gifts of writer, painter, and engraver are displayed by Frank French in his article on "A New England Farm" in the April Scribner's; and excellent drawings by Harry Fenn, J. H. Twachtman, V. Perard, O. H. Bacher, and W. L. Metcalf are in the same issue. Probably the finest single number of this magazine ever put forth is the profusely illustrated "Exhibition Number" intended



Drawn by H. M. Eaton.

From The New York Ledger.

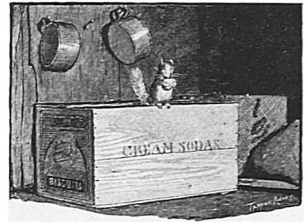
"CONFLICT BETWEEN MYNHEER JOE AND THE WESTERN CYCLONE."

mainly for the delight of World's Fair folk. Among the good things of black and white picturement in this special issue are those of A. B. Frost, F. S. Church, Albert Lynch, Robert Blum, Alfred Parsons, W. T. Smedley, C. D. Gibson, Chas. S. Reinhart, R. B. Birch, Irving R. Wiles, H. Siddons Mowbray, W. L. Metcalf, and J. Alden Weir. A number of foreign artists have contributed good pictures, and Bautet de Monvel, L. Marchetti, and William Hatherell are among them. The indifferent pictures are by Geo. H. Boughton and E. H. Blashfield, who have turned out of hand many things superior to those in the number under comment.

According to its established custom, The Cosmopolitan's illustrative attractions during the quarter are photographic rather than artistic. The drawings of the

March number are by J. Carter Beard, C. B. Bigelow, C. S. Reinhart, and E. J. Austen. In the April issue George Wharton Edwards illustrates a poem by Sir Edwin Arnold; and a colored frontispiece, not very successful in the distribution of tints, is reproduced from a water-color by A. Van Maasdyk, the Dutch painter of historical and heroic themes. F. G. Attwood and C. S. Reinhart have characteristic drawings in this same number, as have also the French artists Laurens, Saunier, Vogel, Meaule, Rochegrosse, Geradin, and Chovin, who have interpreted in their several ways "Omega," the pseudo-scientific romance of Camille Flammarion, the noted French astronomer and writer.

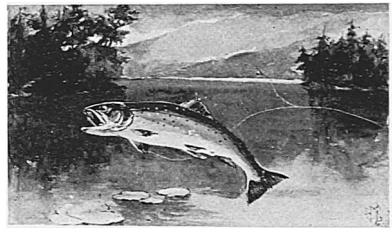
The Dorésque drawing by that sombre-minded artist Jean Paul Laurens, which is here reproduced, is powerful in its conception and firm in its drawing. Indeed, it is quite the most engaging picture of the queer series published in *The Cosmopolitan* illustrative of Flammarion's story. The sketches of Rochegrosse, Saunier, Bach, and Geradin have a deal of fire in them (literally as well as figuratively), but these scarcely appeal to one with the same force that the frontispiece by Laurens does. Eccentric is the best word with which to describe these unusual illustrations, but who can fail to welcome whatever smacks of newness in black and white art in these days of fashion-plate drawings and drawing-room episodes? "Hy." Sandham, whose work in the magazines one can but seldom see nowadays, comes to the fore in the May *Cosmopolitan* with a couple of vigorous drawings. That indefatigable portraitist Valerian Gribayedoff presents the counterfeit visage of Henrik Ibsen as a frontispiece; and F. S. Matthews, under the influence of certain English decorative illustrators, frames three of



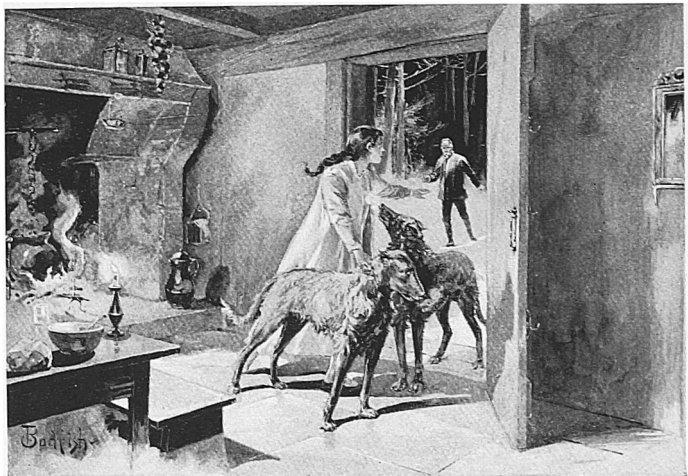
*Drawn by Tiffan Adney.
From Our Animal Friends.
"MAKING HIMSELF AT HOME."*



*Drawn by J. H. Hatfield.
From The New England Magazine.
"YOUTHFUL SINGERS."*



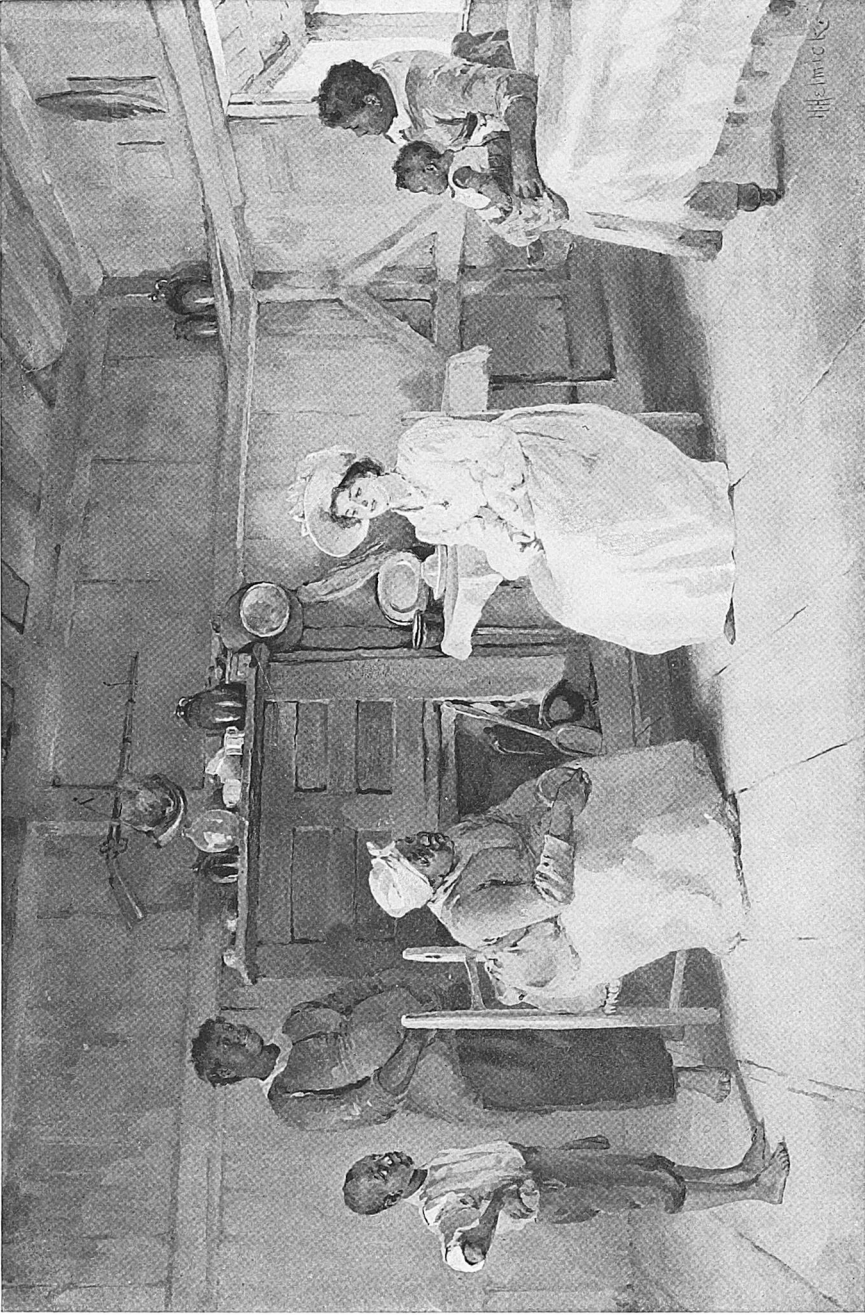
*Drawn by H. Martin Beat.
From The New England Magazine.
"OUT OF HIS ELEMENT."*



Drawn by W. P. Bodfish.

From The New York Ledger.

"PRUSSIAN HOSTILITY."



Drawn by Howard Helmick.

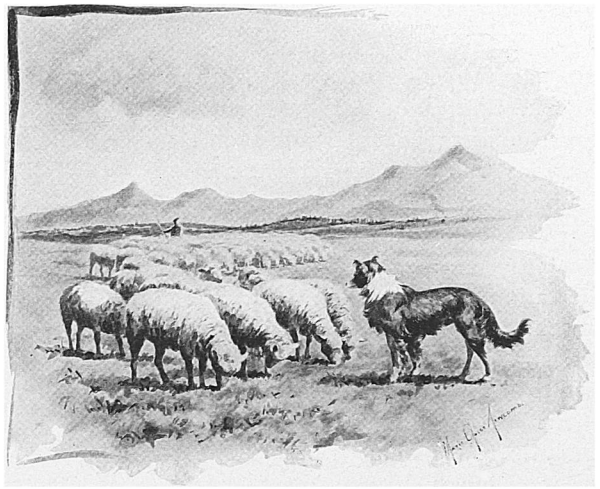
"A VISIT TO THE OLD MAMMY."

From Frank Leslie's Weekly.

Ibsen's reprinted poems in some highly ornamental pen-work. C. H. Johnson, Theo. R. Davis, and F. C. Drake have sketches in the May number, and the usual quantity of photographic reproductions fill the remaining pages given in illustration of prose and poetic text.

From between the pale-green covers of *Outing* one may glimpse the productions in black and white of Hermann Simon; Gean Smith, whose specialty is the portraiture of sleek-coated beauties of the turf; O. W. Simons, who has caught something of the spirit and intent of the art of Japan; A. W. Van Deusen, whose drawings are brutal rather than forceful; Albert Hencke, who has a free and fanciful mode of recording broad natural facts; and Henry S. Watson, whose style is as yet reminiscent and wavering, but in whose pictures there is great promise of future dexterity. As clever as anything Mr. Watson has yet accomplished with pen and ink is the drawing reproduced with these lines. As a piece of guache work this artist's picturing of a lucky angler in the May issue of *Outing* is the best thing of the quarter in this magazine.

The noteworthy illustrations in Godey's are not abundant or remarkably good, though the fickle draughtsmanship of Eleanor Greatorox invites inspection and forces a critical word. It is surprising that an artist who is capable of doing such excellent work as adorns the April Godey's, can conscientiously send out for public



Drawn by Marie Guise Newcomb. From Our Animal Friends.

"BROWSING."



Drawn by Jean Meyer. From The Cosmopolitan.

"PERISHING FROM COLD."

inspection such amateurish efforts as those of the May number of our revived contemporary. In the April issue R. F. Zogbaum is seen in a new light in the presentation of old-time characters both with and without military uniforms. Those that are here republished are given for the sake of their character and the show of Mr. Zogbaum's peculiar methods which they so admirably display. August Franzen, arch-impressionist (though he stoutly denies the fact), has gone over to the ranks of the illustrators, and in the pages of Godey's tests his monochromatic wings with several sketches similar to the two here shown. Refined and delicate at times, again as rugged as the rocks, Franzen has developed many sides of his

craftsmanship in a brief period, and if for no other reason than the one that he has the daring of originality and the sure hand of a trained technician, we should expect from him such drawings as will lead him to the van of our successful illustrators.

First and foremost among the illustrated magazines published for the delectation of youth are of course *St. Nicholas* and *Wide Awake*. From an illustrative view-point *St. Nicholas* is quite as interesting in the numbers published during the vanished trio of months as is its elder relative *The Century*. One cannot speak of the pictures in *St. Nicholas* without mentioning R. B. Birch, an artist of airy fancy and a brilliant method of portraying real flesh and blood children as well as the grotesque personages of modern nursery

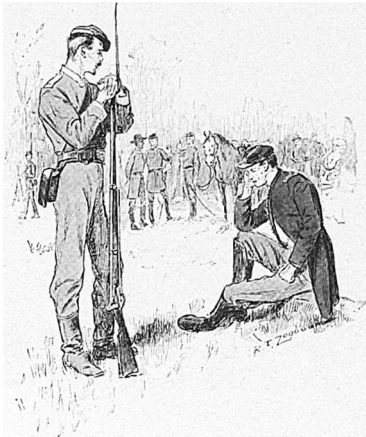
rhymes and legends. His exuberant imagination gives full rein to his copious pencil, and this rare combination of mental and manual skill gives wholesome delight to year-burdened folk no less than to those of a briefer knowledge and experience. The recurrent names among the *St. Nicholas* picture-makers, besides R. B. Birch, are Mrs. Alice Barber Stephens, Jessie McDermott, George Wharton Edwards, Peter Newell, Meredith Nugent, W. A. Rogers, H. A. Ogden, J. O. Davidson, Dan Beard; and, less frequently, J. Carter Beard, Henry Sandham, C. T. Hill, and the always original Alfred Brennan. In *Wide Awake* the monochromes of a few of those who contribute to *St. Nicholas* are often printed, and I. R. Wiles, L. J. Bridgeman, Charles Mente, G. W. Picknell, Jo. Pennell, and F. O. Small figure

now and then as the text elucidators of Boston's popular juvenile monthly. In such periodicals as the *New England Magazine*, *Overland Monthly*, *Munsey's* and *Demorest's Monthly*, direct reproductions from photographs are most popular, and but comparatively few drawings are employed in their illustration. Among the artists employed by the *New England Magazine* one must mention H. Martin Beal, J. H. Hatfield, M. Lamont Brown, and Louis A. Holman. Specimens of the handicraft of Mr. Beal and Mr. Hatfield (who is the possessor of a pleasantly subdued humor) are reproduced with these lines. *Harper's Young People*, preëminent among the juvenile weeklies, continues to attract many gifted pencils, and during its successful career has published illustrations by most of our foremost American artists.



Drawn by Benjamin Eggleston. From Brooklyn Life.

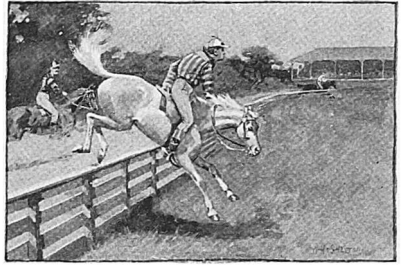
"AT THE ART EXHIBITION."



*Drawn by R. F. Zogbaum.
From Godsey's Magazine.*

"A PRISONER."

Of the prominent seven days' magazines, Harper's Weekly, The Illustrated American, Frank Leslie's Weekly, The Ledger, and Vogue, among the serious publications; and Life, Puck, Judge, Truth, and Texas Siftings among the humorous periodicals, demand the best talent of the day in their several spheres. Some of the finest achievements in modern illustration have been given to the world through the medium of the ephemeral weekly journal, and men who are at the moment eminent on two continents because of their accomplishments as finished illustrators, have gained renown only through their work as it appeared from week to week in some well-illustrated and widely circulated hebdomadal paper. Life has



Drawn by W. H. Shelton.

From Our Animal Friends.

"HOW I WON MY FIRST RACE."

"brought out" more clever illustrators than has any other weekly. Puck and Judge have each contributed very largely to the manufacture of artistic reputations, and Harper's Weekly and Frank Leslie's Weekly are the pioneers who have opened the road of rapid picturement for the press. The "strong men" of Puck are C. J. Taylor, S. D. Ehrhart, F. M. Howarth, Fred. Oppen, W. A. Rogers, F. M. Hutchins, and Joseph Keppler, Jr., who seems to have completely supplanted his noted father. Characteristic drawings by Taylor, Ehrhart, Hutchins, and Howarth are given in these pages,

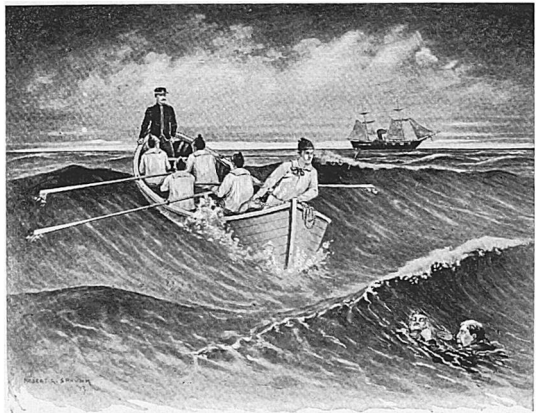


Drawn by A. Bach.

From The Cosmopolitan.

"OMEGA."

and the marked dissimilarity of the artists' style is well worthy of note. C. Dana Gibson is most naturally the "leading man" of Life. The little sketch here given is full of vim, and the handling is unusually free even for Gibson. C. M. Relyea is a careful, painstaking draughtsman, whose figures are too reminiscent of the professional model at so much the hour, but whose work is indicative of thought and a desire to be true to natural facts. We republish one of Mr. Relyea's best drawings. The close following of detail is a prominent characteristic of the work of Frank O. Small, but his care for minute things does not happily lead him into a habit of finicking. In the two examples of his work repub-



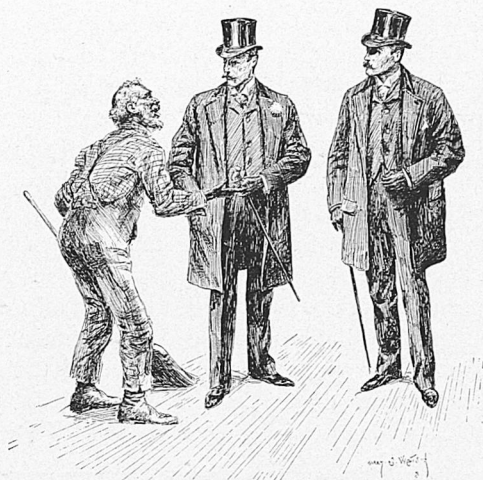
Drawn by Robert L. Sprunk.

From The New York Ledger.

"TO THE RESCUE."

lished here, Mr. Small is seen in his pleasantest and most characteristic mood. From the pages of the New York Ledger we have gleaned a drawing by Hugh M. Eaton in whose work there is the promise of future development. The stiffness of his compositions aside, Robert G. Sprunk, whose "To the Rescue" is carefully reflected in this number, may be easily recognized as an artist of abilities which lend themselves to wide expansion.

One of the cleverest of our younger illustrators is W. Granville Smith, whose style is peculiar to himself, and whose grasp of the pretty play of life and its actors is large, firm and optimistic. The best work he has done up to the present time has graced the pages of Vogue. There is a sounder workmanship and a fuller comprehension of the needs of a monochrome drawing in these latest productions of Mr. Smith than has elsewhere been noticed. His artistry is a plant which flourishes with ever increasing strength. A rapid worker and well-informed illustrator is E. J. Meeker, whose quick if somewhat careless touch has resulted in the page-drawing



Drawn by Hy. S. Watson.

From Outing.

"MAUNIN', MAS' RIVES."

of a great fire here given. Mr. Meeker is a facillist with the natural failings of all hurried workmen. A sweet and pretty bit

of black and white is the landscape with a flock of sheep drawn by Marie Guise Newcomb. As a painter this lady shows a very superior degree of force and originality, qualities which unfortunately are not inherent in the major portion of her illustrative work. The drawing reproduced would be more

likely to impress one with favor were the sheep less rigidly "lined up," and the picture's execution more spirited. In a little weekly called Brooklyn Life, whose circulation is confined to the city of churches, and whose illustrations are for the most part reprinted from the early plates of the "only original" Life, one would not naturally look for any illustrative novelty. But of late there have been published with the old illustrations several new drawings of positive merit and pleasing theme, and the best of these pictures have come from the hand of



Drawn by R. Lionel de Lisser.

From Godey's Magazine.

"SEARCHING THE RECORDS."



Drawn by Hughson Hawley.

From Frank Leslie's Weekly.

"WORLD'S FAIR ADMINISTRATION BUILDING."

Albert D. Blashfield. In Mr. Blashfield's work (which has lately been much in evidence in *Vogue*, *Truth*, and other worthy periodicals), there is a refinement of touch as well as of idea. His technic is delicate, and the men and women of his picturing are real persons and actual types found in good society. Benjamin Eggleston is a draughtsman whose ideas are ahead of his skill with the pen; his little sketches are occasionally published in the *Brooklyn Life* and elsewhere.

Taking at random the illustrations from the periodicals of the quarter, the truth

is put upon one that honesty of workmanship prevails even if ideafulness is woefully lacking. There is a grain of consolation in the fact, and one need not lose faith in progress while this holds true. For men who have fixed upon illustration as a life pursuit, and are stupidly content with depicting the ordinary, there is meagre profit in candid criticism. Their work is accomplished as is that of the carpenter or mason; a certain stint of labor is to be performed within a given space of time for a stated sum of money, and to some men this is the whole business of illustration. It needs no iteration of this fact to induce one to believe that the men who cling to such a barren philosophy are far from being the best men in their profession.

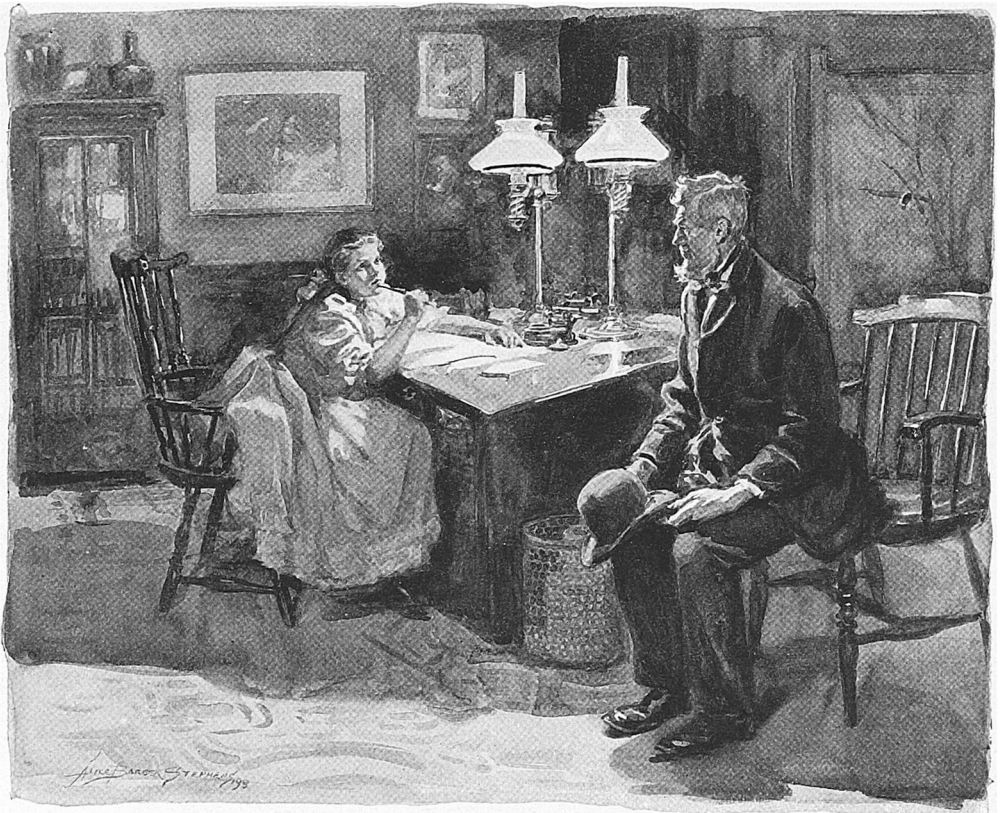
Very lamentable is such an attitude in any intellectual pursuit (and surely



Drawn by Charles Broughton.

From Life.

"CONVERSATION ON SKATES."



Drawn by Alice Barber Stephens.

From The Ladies' Home Journal.

"PRECOCIOUS."



Drawn by R. F. Zogbaum.

From Godey's Magazine

"A PRISONER TAKEN BY A SCOUTING PARTY."

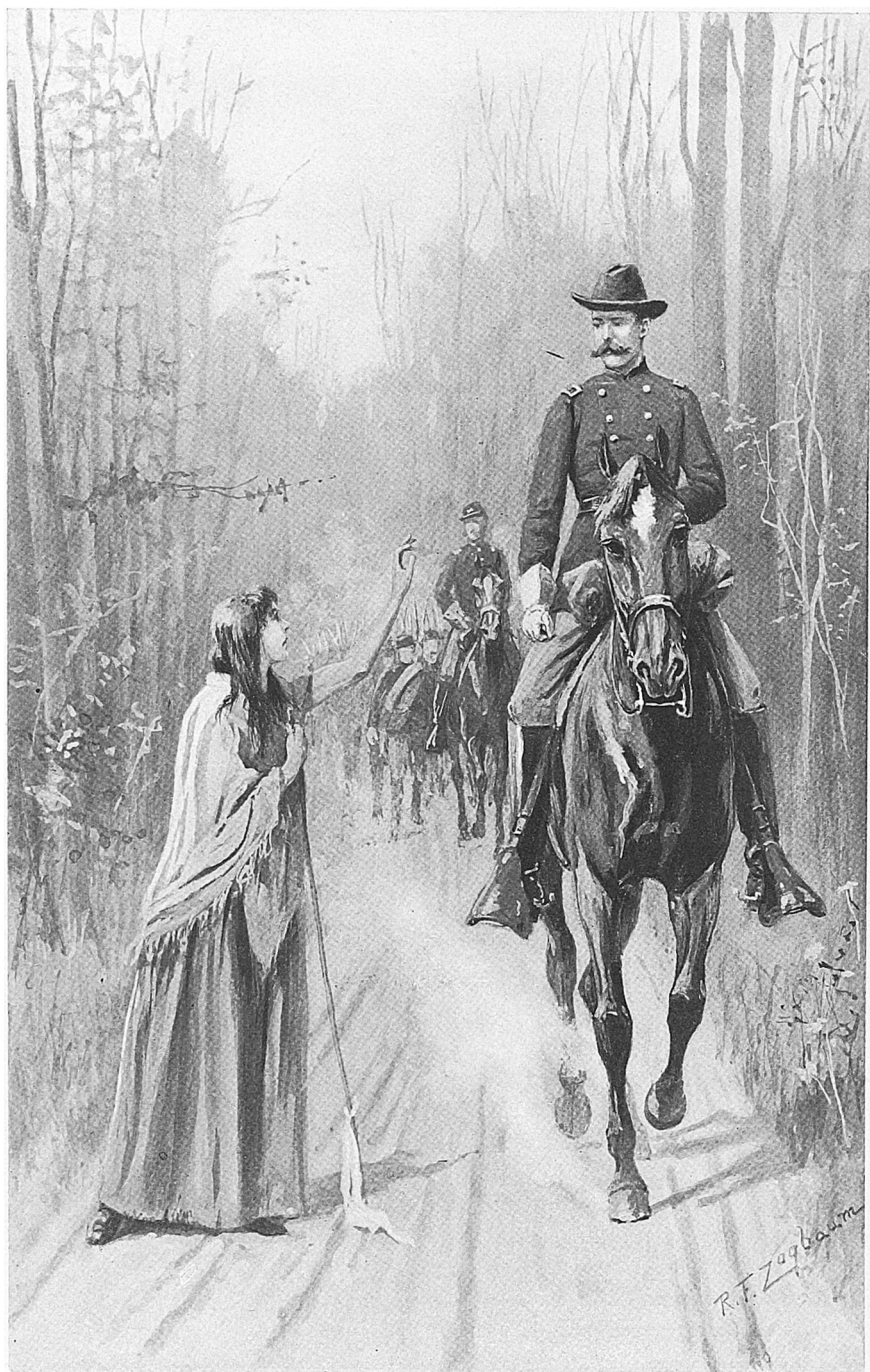
the art of the modern illustrator must be so classed), and especially is this indifference to be regretted when it is the property of an industrious artist. It is, however, matter for anticipatory pleasure to read in the brush strokes and pen lines of a great number of our younger illustrators the evident desire to be true to themselves, and give out only what has become absolutely their own through thorough assimilation of the best work of others. With the native manual ingenuity of our monochromatists spurred into activity by a healthy ambition, and nurtured by even an ordinary ability for evolving fresh ideas, the American illustrator would become a king in comparison with his English, French, and German contemporaries; and the assertion, though a decidedly bold one in the face of present facts, must find agreement in the mind of every conscientious student of current illustrative art. The profuse presentation of illustrations in nearly every periodical of importance proves beyond question that printed pictures are an indispensable part of the intellectual life of the average man and woman of to-day. The popular taste, which demands a profusion and high quality of artistic accompaniment to the usual array of reading matter, is a healthy one, and carries with it an unmistakable sign of progress.



Drawn by C. F. Taylor.

From Puck.

"ASKING FOR INFORMATION."



Drawn by R. F. Zogbaum.

From Godey's Magazine.

"A WOMAN FEEBLE AND RAGGED"